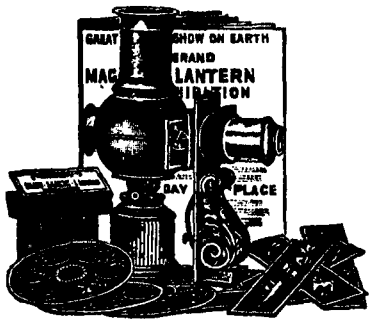

ML BULLETIN

Publication of the Magic Lantern Society
of the United States and Canada

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BETTER LATE THAN NEVER

Welcome to a special DOUBLE ISSUE of the ML Bulletin! More the result of circumstance than design, this hefty volume is a combination Summer and Fall edition and contains twice the number of pages, twice the articles, and (we hope) twice the reading pleasure of a single issue. Leora Wells and Larry Rakow have co-edited this Bulletin and will continue to join forces for the next several--the problems inherent in working together from 750 miles apart led to a delay in publication. We've done our best to iron out the wrinkles and future editions should appear on schedule.

"Modern Magic Lantern Showmanship" was selected as a theme for this Bulletin and we received a terrific response from the membership: Katherine Leddick Hill provides a biographical sketch of her remarkable career as proprietor of a restaurant/lodge/antique shop/magic lantern theater; Terry Borton shares his secrets on the important subject of audience participation; Bob Bishop ("The Old Projectionist") writes about the nuts and bolts of lantern shows--how to rouse interest, book showings, and deal with your inevitable success; and Alice and Joe Koch reminisce about "odd and interesting" happenings during their career as a magic lantern showteam. A "Best of the Bulletin" article gathers together excerpts from past issues on the subject of modern showmanship. In addition, we feature a magical book review by Larry Rakow, the first installment of an eagerly awaited and on-going event--Bob Woodward's magic lantern bibliography, and even a rare "centerfold." Of course, you will find all your favorite regulars--Koch's Corner, the Editor's Scrapbook, and

the Q&A and Buy/Sell/Trade columns. Enough, we hope, to keep you sated until we meet again on a cold Winter's day.

And speaking of our next issue, we'll try to bring you something really special--a professionally printed magazine, complete with color highlights and photographic reproductions--courtesy of member/printer Richard Evans of Solon, Ohio. The proposed theme is "Caring for your Collection--How to Handle, Store, Catalog, and Restore Magic Lanterns and Slides." How about it, members? We are soliciting articles of up to 750 words on any aspect of this topic; please help make our Holiday Issue one to remember. All submissions must be received by December 6, 1982. Also, you will find a form in this Bulletin for another feature; please fill it out and return it as soon as possible. "Holiday Plums" will spotlight your "best finds" during this past year. What have you added to your collection during 1982 that would be of interest to others? Whether it's a brass and mahogany triunial lantern or a pristine package of black binding tape, let us hear from you. One of the great treats about visiting other "lantern people" is touring their collections and learning about all of the remarkable items you never even suspected existed. "Holiday Plums" is an attempt to share this experience through the Bulletin. Please send all theme articles and "Plum" forms to Larry and all other articles, news items, notices, and announcements to Leora.

"THE LIBERTY" AND LANTERN SHOWS

By Katherine Leddick Hill

When I started showmanship I felt all alone in the whole world--but I had some (many) great shows. As a young woman I spent one year in the Metropolitan Museum in New York City studying art--mostly symbolic--and also the buying and selling of fine paintings. I was born in the home of musicians and artists, so the sqeezing of a paint tube was second nature.

Trials are inevitably a proof of God's care--and so it was in February, 1952, when the day arrived that I found myself alone with three young daughters. I was confident and comforted by the fact that "the wind is tempered to the shorn lamb." With the Twenty-Third Psalm and the Dutch Battle Hymn I prayed and sang my way to the architectural wreck and restoration, yes, the blossoming of the Liberty Eatery and Antique Emporium--Whitehall, New York.

The work started--the building was condemned--the foundation revealed canal water under the surface of the first floor. The suggestion that I give up the whole project was reversed and step by step the way was opened ahead, to raise the whole building, to erect a sea wall and to construct a new foundation. Good poured to me from channels unexpected and undreamed of and on November 11, 1952, the Liberty was opened for business!

The dining room on the water level was completely furnished with no two chairs alike, the majority purchased off village porches. Tables were old store counter tops. Kerosene lamps provided light. The open fireplace gave cheer together with a fifteen dollar Estey pump organ. On the Champlain canal, tugs and barges chugged and tooted, passing to or from the lake at the adjacent lock--and in my heart was a hymn of praise!

Blessings poured in: new friends, new faces--new ides--new progress in business--fresh inspiration and great joy. The roots of the Liberty were going deeper. She was performing a blessing to the wayfarer--feeding the hungry--restoring the soul

with goodness and afeeling of "coming home." Business grew with word from mouth to mouth--we never had to advertise! Many state governors, generals, railroad presidents, and world famous personalities entertained in her humble simple dining room, browsed in her antique emporium, slept in her beautiful snuggeries beneath the butterfly roof, and were delighted and instructed by the lantern shows presented in her Phantasmagoric Theater.

In 1954, I became the recipient of my first show. My father was a guest years before at the home of Alfred Steiglitz's father at Lake George, New York. Through this connection, I became owner of the collection of the non-photographic, hand-painted, Steiglitz slides. I could give a fine show of the highlights of the French and Indian Wars and the American Revolution, with some funnies and activated ones. A typical program:

The Liberty's Latest Baby
Phantasmagoric Theater
Classics of America!
Unique! Authentic! Beautiful!
Personal Collection
of
Joseph Boggs Beale
Philadelphia, Pa.
Professional artist--Showman
Also the
Great Steiglitz show of the
American Revolution

Bible
Revolution Katherine Leddick
Civil War

Classics
Children's Stories Professor and Mrs. Robert C. White
Poems

Military
and Programs--Captain Edward Farmer
Naval

Fresh oil--or blessings which came to the Liberty included the old Steiglitz show, "The New World and the American Revolution," which was a favorite of Abraham Lincoln. This was the first motion feature with painted stills and reached New York City from Germany in the 1850's. Jewel dust (emerald, ruby, etc.) was incorporated with gelatin to produce magnificant colors which did not lose their beauty with age. The show filled halls "twice an evening" when given in this country.

Following the above bequest came the old Philadelphia show, painted and owned by Joseph Boggs Beale. This included slides illustrating the War Between the States, Uncle Tom's Cabin, the Life of Abraham Lincoln, Bible events, children's stories and well-known literature.

Both the Steiglitz and Beale shows were given nightly free of charge to dinner guests at the Liberty Eatery. Afterwards, we passed the hat.

I presented the show for innumerable state and local historical societies, at arts

festivals, at colleges and for businessmen. It was shown every day during the Canadian World's Fair, Expo '67, to an estimated total audience of more than one million persons. The Canadian press releases stated:

> This refreshing exhibition shows the United States of America and its founders in the sacred vignette and proper light that they deserve...It faithfully depicts consecrated men under divine guidance laying the foundations of the first democratic nation on this planet.

The flier I prepared for businessmen read, in part:

> The particular show I would like to present to your Directors or personnel will revive and instill a higher attitude for success, and is guaranteed to produce new ideas and a better, happier business outlook. It is entitled "Independence Day--How to Build a Nation Individually and Collectively," and it carries a message as refreshingly inspirational as were the convictions of our founding fathers. It can divert depressions, labor upheavals, and an all-too-prevalent sense of futility.

Three years ago, after I had lectured in Cooperstown, New York, for the New York State Historical Association, my show was stolen--here at my business address This indeed was some show because it pointed out where our Declaration of Independence and Bill of Rights came from. This crucial point is not taught by our schools, colleges, or churches! I had it step by step--everyone loved it and truly loved America more.

Since it was lifted, I lost all motivation for renewal. "Marley's Ghost," by Beale may come out this Christmas but something resembling a firecracker has to explode somewhere near. Who wants to give an old Temperance show when the greatest of all--needed at this time--has gone?

At this point I have run out of wind. I live six months in Sanibel, Florida, and six months at my heaven here. I was thirty years at the range, but now am retired.

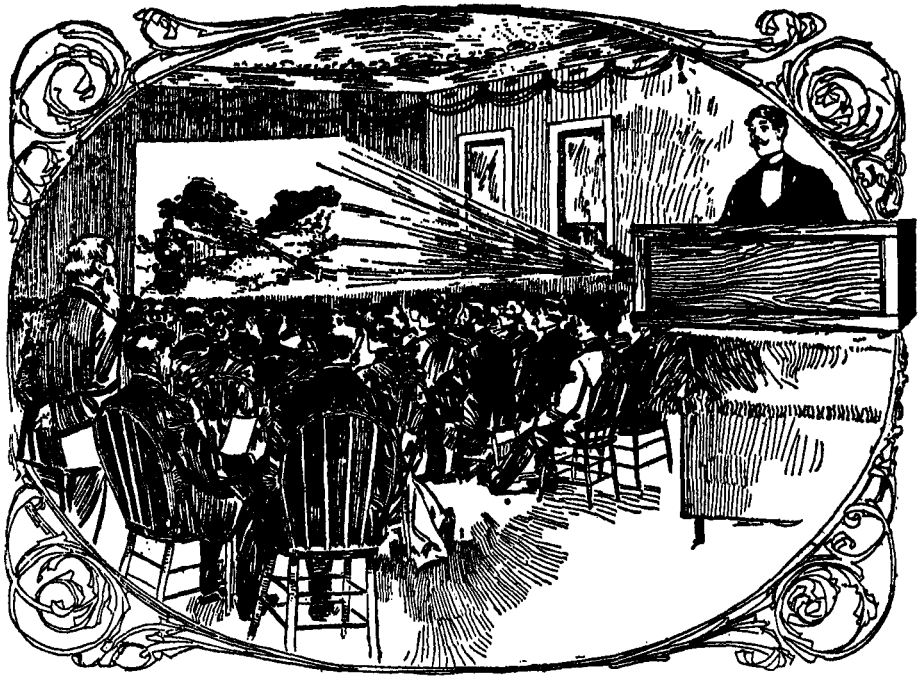
The Liberty has been my baby in every way. Once started, there is no stopping in giving birth. I love her and she has returned to me great joy. She raised my children who now are married and flown the nest. She inspired me and many others with a greater thirst for non-commercial, quiet, restful enterprises--with adventures in good eating as well as good thoughts and things.

Many injustices and episodes giving evidence of unkindness have occurred along the path, but persistence to work on, sing, and count the numberless blessings, has carried us far above and beyond--to a feeling of accomplishment through labor and love.

P.S. None of my shows were duds.

HOW TO BUILD AUDIENCE PARTICIPATION
by Terry Borton

Magic Lantern Shows have a great advantage over TV and movies: they can involve



the audience in active participation. But getting a modern "TV'd" audience to participate in a lantern show is not always easy. It takes a combination of personal enthusiasm, and planned showmanship.

First, the personal enthusiasm. An audience is not likely to participate unless the lanternist participates, unless he's involved with the show. As Katherine Leddick, a Society member with thirty years of shows behind her, told me and as I've found from my own experience, "Talk from the heart." If you don't, you aren't likely to get a heartfelt response.

Second, the planned showmanship. Building audience response takes some careful orchestration. While the audience is getting settled, I begin by passing out a few sound effect devices--whistles, a bell, a horn. The audience buzzes. Clearly, something unusual (and noisy) is going to happen. Some members of the audience are going to participate.

Then, in my introduction, I explain that the magic lantern had no built-in sound track, that "you are the magic of the Magic Lantern Show."

Then we do a quick rehersal:

"Suppose we need a magic word to make things disappear?"

"Abracadabra," someone volunteers.

"Right! But a little squeaky abra like that will never do the trick. Try it again, all together, LOUDER."

"ABRACADABRA."

"Terrific. Once again, with a little more snap to it."

"ABRACADABRA!!!"

"Fantastic! You're going to be a wonderful audience."

(A little progression like this is very critical. The key is a very shory "Participation" that everyone knows and can say without feeling too silly. The first, usually weak, response is followed by immediate reinforcement, combined with immediate encouragement to do better. The process is repeated till the audience is "into it"--even if on the very limited basis of a single word.)

Then we broaden the repetoire:

"Now, suppose we need applause...(clapping). Good. A little more gusto, please... Terrific!"

"How about some thunder? Use a foot stomp...Deafening!"

"Men, try a lion's roar...Terrifying!"

"Women, the screams of a damsel in distress...Very Affecting!"

(Here again, the progression is the key, not the individual elements, which can be changed to fit the show. The audience moves from a very normal kind of audience participation (clapping), to more unusual forms (stomping), to unusual vocal participation (growls and screams), encouraged by a little inter-group competition.)

(By the way, in working with school groups, be sure to prepare the principal for all this, and build in a cut-off signal. I had one group of two hundred children screaming so loudly I couldn't make myself heard to tell them to stop. But the introduction of a hand signal solved the problem, and they became an easily controlled group.)

Once the audience is "rehearsed," it's easy to get them to participate later. Just give a few cues, and keep reinforcing. They'll "Abracadabra!" to change scenes, clap for acrobats, roar for lions, scream at shipwrecks, "Fee, Fi, Fo, Fum" for giants, snore for the ratcatcher, and throw in ad lib lines that will bring down the house.

Best of all, you won't have to prompt for applause at the end!

ODD NOTES ON GETTING SHOWS
by "The Old Projectionist"

Before doing anything, one must become very familiar with the material in his collection and ultimately arrive at a format. Then comes practise, practise, practise. After all, a magic lantern show is partially muscle memory. Uncoordinated physical handling of the transparencies will quickly betray you as a beginner. So handle those slides. Learn how they feel sight unseen. Learn how to make the transition from one slide size to another--from English lantern slides to American size, from stationary slides to slipping and mechanical slides.

When this has been accomplished to your satisfaction, then perhaps you are ready for the first step up the ladder--obtaining a public showing of your efforts. Now, generally, it is not too difficult a task to obtain showings but be forewarned. Most people in today's world have no conception of just what constitutes a magic lantern show! How often have I spoken to a program director only to hear the following:

"A magic lantern show? We had a magician last month. He was awful!"

"A magic lantern show? Light shows are passe!"

At a county fair in Monroe, Washington, an irate mother literally dragged her

offspring away from the entrance to our show. She had read a banner which proclaimed "The Land of Light and Shadow":

"I'll not have you watching any hippie show!"

"A magic lantern show? Who wants to watch a slide show?"

"A magic lantern show? Is it country or western?"

In 29 Palms, California, the local newspaper editor mused in print as to how to react to a "travelling man who offered to show his chronotropes to one and all." I was not even wearing a raincoat!

Then comes the critical moment. You have received a glimmer of interest. Immediately, a mini-course, an indoctrination, if you please, must occur. The event chairman, the festival head, the principal or whomever must be made to understand that the magic lantern show is as American as apple pie and corn in Kansas. He must be given a crash tour of the "Land of Light and Shadow." He must be led down the primrose path, past the slippers, runners, dissolves, chronotropes and gently spoon fed the information as to how the magic lantern is father to the flickers and an old uncle to television.

Now about this time, if all goes well and you have been a proper fount of information, perhaps a faint light of understanding will suddenly appear in the eyes of your listener. Invariably, something akin to the following will occur. In a conspiratorial manner, the object of your crash course will say, "Do you really realize just how important these magic lantern materials are?" Well, of course you do but you say nothing for you are not out of the woods--not yet. No program is assured.

If it is a church program, you may often have to satisfy the pastor that your religious slides will not conflict with his sect's beliefs. In the case of a school or college, you may have to put up with a certain amount of condescention depending upon whether or not you have a college degree.

Ah! Lack of knowledge about magic lanterns can sometimes lead to bizarre situations. It was the Bicentennial year and we were parked in the Greenbelt National Park on the ring road, near College Park, close to our nation's capitol. We were determined to be part of the festivities as we well knew the important part, generally unsung, the lantern played in our national heritage. Prior to the Bicentennial, I had made written contact with many government agencies in an effort to be part of the Bicentennial programs. For all intents and purposes we were totally ignored and received no encouragement whatsoever. But I was determined, and consequently made contact with the Chief Ranger of the Greenbelt Park. He, in turn, contacted his headquarters and obtained approval for an outside program in the park's natural amphitheater. It was understood that I would sell no paraffin oil or otherwise disturb the decorum of the park.

To alert the many campers of the forthcoming program, I posted several fliers on park bulletin boards, giving notice that The Last Magic Lantern Show, on its Annual Last Tour, would appear the following Saturday night. It was only then that the Chief Ranger read the contents of the flier and noted "An explanation and solution to the population explosion would be forthcoming during the program!"

He stormed into our campsite.

"Can't show that," he said. "Can't have anyone advocating birth control in this park! You'll have to cut it out."

"No," I replied. "First of all, you cannot censor the program and second, you do not have aclear idea of what transpires."

"Show me," he demanded.

I then led him through the slide sequence which dealt with the "population explosion," its cause, and my proposed cure for the situation.

Slide #1. Stork nesting on chimney top.
MLM: "Ladies and gentlemen, we have a surplus of storks in this country. They fill our homes with smoke and children."

Slide #2. Storks standing in a pond with babies on lily pads.
MLM: "It's a well known fact that human babies develop on lily pads."

Slide #3. Stork with baby on back.
MLM: "In their wisdom, they airlift the babies to what we certainly hope is the proper chimney in town."

Slide #4. Stork drops baby down chimney.
MLM: "The result of a most natural chain of events! This is the reason for our dramatic population increase!"

Chief Ranger: "Ah, that is not so bad."

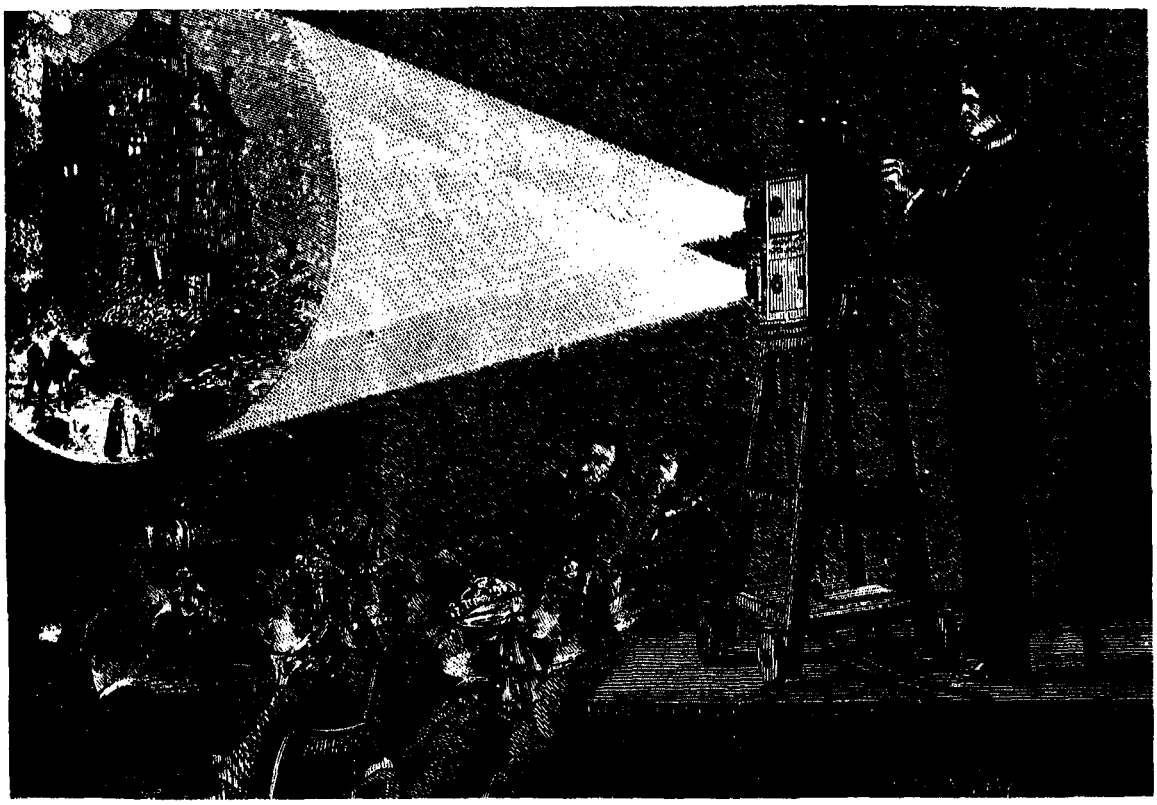
MLM: "If you wish to stop the rapid increase of population, here is what must be done. Pay no heed to those who cry, 'Save our natural lakes and streams.' No, indeed! Dam up those cricks, fill in those swamps, shoot down those birds and prevent this calamity from engulfing us all!"

Chief Ranger: "Oh, my God!"

The program in Greenbelt was well attended. Under the stars, surrounded by trees, with fireflies winking in the darkness, people from all parts of our great country saw the Bicentennial's only American magic lantern show. No mention was made in any newspaper, although the local park management did send a letter of appreciation. A satisfying program, and those who attended will remember being part and parcel of a very real bit of Americana.

Now, it could be possible to present programs most every day or evening. At first blush, it may seem wonderful to do so. But sooner or later you will have to limit your activity or advantage will certainly be taken of you by limitless numbers of groups seeking free entertainment.

Not that I no longer give gratuitous programs, for I do. But <u>now</u> I insist that the sponsoring organization work as hard as I and my pianist do. I require that they make posters, contact radio and television for public service spots, and submit press releases to newspapers. I also ask, even in donated programs, that our expenses be picked up by the sponsor, when possible. My pianist and I are on restricted retirement incomes and gas, food, and lodging have their price. Further,



a performing artist is worthy of his hire. On our commercial programs, a different approach is used.

Shows, especially when you are just beginning, are really not difficult to arrange. The local Chambers of Commerce, the churches, schools, retirement homes, veteran and children's hospitals are forever searching for different entertainment.

From this Old Projectionist's point of view, the giving of programs is the natural result of having a collection. Recently, in an article to our well-organized counterparts in England, I made known some personal views. To papaphrase:

"Those who only buy and sell see but profit and loss. There is no magic."

Those who collect but do not show, at the best, preserve the artifact but the slides remain but glass. Again, there is no magic."

"Those who use the lantern and its wonderous transparencies in a faithful and accurate manner become performing artist and the magic of the lantern is released again."

Of course, it must be said to us travellers to the "Land of Light and Shadow," that magic is not made possible by great Djinns or Wizards. No, indeed. True magic is made possible by people who are willing to believe in magic!

So if you would share in the magic of the lantern, work. Work on your format, know your subjects, know your slides. Be a follower of the Edwardian show, a la Orme, or the Victorian show as performed by the Lears, or perhaps better, pattern and present your own version of the American magic lantern show. Do your homework and then perhaps you can take a step up to the local film festivals, fairs and civic events. But by all means, be prepared. Who knows when it will be your turn to hear the park ranger exclaim, Oh, my God!"

Annual Last Tour

Bishop's

Great
Magic Lantern Show

New Attractions and Better Than Before.

PRESENTS

an

American Classic

Where is my wandering boy tonight? ✯

Animated By

STEREOPTICAN DISSOLVENT views and the amazing CHRONOTROPES, a Light display as pleasing to the EYE as symphonious Music is to the EAR!

MECHANICAL TRANSPARENCIES direct from the studios of Master Craftsmen in Europe will amaze and mystify ONE and ALL.

FEATURING

A MESSAGE FROM THE GOOD LADIES

In Addition

The Reason for and his delightful explanation of the Population Explosion will be related by the old Magic Lantern Man

ODD AND INTERESTING HAPPENINGS WHILE GIVING MAGIC LANTERN SHOWS
by Joe and Alice Koch

Alice and I have given 144 shows to date. We do not charge, but if it is a long distance we get mileage and lodging. Alice prepares the show and does the scheduling. Joe does the projecting and talking.

1. This was not exactly a show, but while we were camping in a church yard (with permission), the minister's wife invited us to a Homemaker's meeting. Joe passed around magic lantern slides and was the speaker of the evening. This was in Niagara, North Dakota. They were farm wives and the refreshments were fantastic!

2. We gave a show as a fund-raiser for the Yamhill County Historical Society in Dundee, Oregon. They took in $200 to aid the Society.

3. We gave a show for five hundred girl scouts at Ft. Lewis, Washington and were unkindly ushered out before refreshments were served. After that, we established a policy: "You eat, we eat."

4. At a local rest home, a little old lady lamented, "Where are my slippers?" all through the presentation. Disconcerting? Yes...

5. On the coldest evening of the winter at Rio Verde Mobile Homes, only six brave souls ventured out to the hall. It was eight degrees above zero. For Easterners and Mid-West folks, that might not be unusual, but for us Westerners, it was a disaster.

6. Joe gave five shows back-to-back for the Auburn High School history classes. Needless to say, he was one hoarse person for a few days.

7. We give shows for Kindergarteners to those 90 years old, but find that it is better to start with Second Graders.

8. After a show before a wonderful audience and after a lovely meal at the Wesley Garden Retirement Home, a lady gave Joe a magic lantern.

9. We auctioned off four shows at a Kiwanis fund raiser.

10. The joke was on us when we accidently set off the burglar alarm at the Elks Club while preparing our show. Did we have red faces!

11. After a show given at the local Methodist Church, the minister presented us with some glass slides and binding tape.

12. After a show at another retirement home, a lady approached Joe and said that she had painted slides for a living. (This story appeared in an earlier ML Bulletin.)

13. Talk about difficult places to give a show! We gave one at Port Angeles Junior High and the auditorium had a slanted floor. Later, we gave one in a class room and that worked out much better. Also, the charming teachers treated us to goodies in the Home Economics room.

14. The show we gave at Auburn Elementary School was almost a disaster---we performed on a stage while the rest of the room was being used for Gym classes. The teacher

was very embarrassed and the class later made up a lovely book depicting the show. Very good.

15. The FTD Florist in our area invited us to the "Four Seasons Restaurant" to put on a show. We had a lovely, eight-course, Chinese meal and were presented with a beautiful floral centerpiece.

16. A highlight magic lantern show was given after Alice's niece's wedding in Campbell, California. We gave a show after the reception to members of Alice's family who were here from the East coast and other guests. The bride and groom did not stay for the show.

17. Most recently, we gave a show for the Clallam County Historical Society. They treated us royally. We were the overnight guests of a writer, artist, and craftsperson. Her home was like a "museum." Her walls were covered with such interesting things. It was like reading a good book. Joe commented to Mrs. Fish that her "whole house was like his den."

18. At an interesting Lion's Club show, a person who had been recently blinded wanted to hold and examine the slides.

19. After a show at Fox Island, one hour from our home, we got completely lost on the way back at 11:00pm and had to leave at 6:00 the next morning for California.

This is retirement???????????

ON PRESENTING SHOWS: THE BEST FROM THE ML BULLETIN

Joe Koch on where to give shows:
"We do not charge for the shows," Joe reports,"but we get back more than we give. We learn from each performance and we like keeping the lantern alive for people of all ages. We give shows for historical groups, service clubs and church organizations, school and college groups and in senior citizen centers, tailoring the shows to the interests and ages of our audiences. We participate in town celebrations and folk life festivals, and we gave a lot of shows during the Bicentennial activities."

Bombastes Duplex (David Brooke) on traveling with your lantern:
The few of us surviving today who travel long distances with a biunial lantern can readily sympathize with...earlier performers. While we have no gas bags or collapsible screens, the modern aircraft--to some an oversight--has not been designed with the biunial in mind. Can we really entrust our precious apparatus to a moving belt which apparently scrambles suitcases like eggs? Try taking it aboard the plane: the seats are too low, the closets are too small or non-existent, the toilets are needed, and (as someone will gaily tell you) you can't put the lantern under your knees because it will fly around if the pilot stops too suddenly.

Leora Wells on putting a show together:
One of our shows was triggered off by the Surgeon General's first report on Smoking and Health, published in January, 1964. We discovered our collection contained an amazing number of slides with people or animals smoking. There were Chinese with opium pipes and Indians with peace pipes. There were fat men with cigars and thin men with cigarettes. There were men selling sausages and smoking,

and men ice-fishing and smoking. There were fire-breathing dragons. And of course we found ways to work in other slides--people coughing and/or dying, death riding a white horse, faces registering anger, disbelief and derision when the report first appeared, people "knocked off their pins" by the awful news. Finally, as a reformed smoker stared contentedly into the fire, congratulating himself on having won his battle, the scene dissolved into one of angels bearing trumpets and the laurel wreath of triumph. Corny, but fun.

Joe Koch on subjects for shows: Since we have 10,000 slides, we can chose among historical, industrial and commercial slides, business ads, song slides, biblical stories, fairy tales and children's activities, slides showing old cars, trains and ships, and many other topics. Our shows usually last about 45 minutes. An English called "The Young Potato Roasters" is an especial favorite with the children.

Leora Wells on narration: Another key to writing and producing a successful magic lantern show is to use plenty of slides, with the narrative kept brief and punchy . Many of the old "readings" are tedious bases for shows because the audience is left staring itself cross-eyed at a single slide while the narrator drones on and on.

David Brooke on learning from the past:
We would do well to consider those who lectured a hundred years ago, and the suggestions they had to offer. How a lanternist behaves in the dark when hit by a pea, and where one should not show nude statuary (within 15 miles of Boston), might be considered archaic pieces of advice, but there is a good deal of sound common sense for lecturers in the pages of the Optical Magic Lantern Journal and the introductions to various manuals on the lantern.

AN HISTORIC REPRINT, NUMBER 1

And taking our cue from Mr. Brooke, we thought Society members would like to see the advice opposite, recently resurrected as one of a series of reprints by Janet Tamblin for the Magic Lantern Society of Great Britain:

"NIBS."

Bad limes break good condensers.

A gassy operator often runs short of it.

A dirty screen shows dirty pictures.

Keep yourself and your Lantern cool.

A good triple only needs one operator.

Too many cooks spoil the show.

It is impossible to guard your limes too zealously from the air. Noakes' 2/6 hard limes give the best results on the screen.

The operator may be seen, but should not be heard.

If you inlay your Lantern with gold it will not affect the picture.

Too much oxygen or hydrogen at the jet is as bad as too little.

When working with cylinders do not leave the keys at home.

Method and order are companions to success.

A bad method well worked is better than none.

The name of a Lantern adds not any to its power.

Don't oil your jet movements.

Give the operator, who tries to find a leak at his bags with a lighted taper, a wide berth.

The oxygen bag would be most likely to catch fire.

If you have a cold, don't wipe your lenses with your pocket handkerchief, the proper thing is a chamois leather.

Do not clean your lacquered brass with brick dust.

Screw eyes, nails, &c., injure good lenses. Keep different compartments for each.

After filling a bag, always turn the gas off at both ends of the filling tube.

Cold draughts from open doors will crack heated condensers.

A good light will break a dense slide, if too long in the Lantern.

Patience is a necessity to the operator showing for a long-winded lecturer.

In foggy weather work nearer the screen.

In cold and wet weather warm your slides, especially after a tea meeting.

The operator will not be insulted if he is asked to have tea.

A bad operator can spoil a good show.

You cannot dissolve on the next picture with the shutter down.

Neither can a picture be projected through the curtain plate.

A good operator can see the faults of his picture before it is fully on the screen.

Effects should not be attempted without our system of registration,

Although dodging effects about the screen often create more fun than the lecture.

A triple should be a triple, and not a biunial.

For single Lanterns, Noakes' non-automatic regulator can't be beaten.

MAGIC AND THE MAGIC LANTERN: A REVIEW OF THE MAGICIAN AND THE CINEMA
By Larry Rakow

Long before the magic lantern came aboveboard as the tool of public lecturers during the 19th century, long before it became a common children's toy and a mainstay of the Victorian parlor, the lantern had been employed in a far less open role--as the invisible partner of countless magicians and charlatans. From the earliest times, the best conjurers had also been skillful scientists and their knowledge of "natural magic" had allowed them to stay one step ahead of their audiences. The marvels of optical projection had enabled them to provide an endless array of demons, spirits, and ghosts for a public which knew of, but did not comprehend the principles of, the magic lantern.

Not that science was alone in the magician's bag of tricks--skillful manipulation, clever patter, and misdirection all added to an illusion's effect--and some unscrupulous sorcerers went so far as to employ hypnotism and other devices to control their audiences' minds. In Illustrated Magic, by Ottokar Fischer (1946), the author asserts that "ghost raisers" used drugs to reinforce the lantern's magic:

> Now the magicians could "call upon and conjure up" ghosts and spirits, death and the devil, quite at will, before the eyes even of normal, healthy people. By means of a clever arrangement of plane and concave mirrors in combination with narcotic incenses, the sight could be made yet more horrible and ghostly, the effect on the frightened spectators yet more terrifying. Thus the ignorant, superstitious people were now more than ever inescapably at the mercy of these "magicians."

Robertson's Phantasmagoria continued to play upon these fears, secreting the source of the spirits from his patrons through rear screen projection. But by the mid-1800's, arcane knowledge had become easily available to those who could afford to purchase The Magician's Own Book or the Whole Art of Conjuring:*

> HOW TO RAISE A GHOST
>
> The magic lantern or phantasmagoria may be used in a number of remarkable ways, but in none more striking than in raising an apparent specter. Let an open box about three feet long, a foot and a half broad, and two feet high, be prepared. At one end of this place a small swing dressing glass, and at the other let a magic lantern be fixed with its lenses in a direction towards the glass. A glass should now be made to slide up and down in the groove (between the lantern and the dressing glass), to which a cord should be attached, the end of the cord coming to the part of the box (near the lantern). On this glass, the most hideous specter that can be imagined

* "Being a Hand-book of Parlor Magic and Containing Over One Thousand Optical, Chemical, Mechanical, Magnetical and Magical Experiments, Amusing Transmutations, Astonishing Sleights and Subtleties, Celebrated Card Deceptions, Ingenious Tricks With Numbers, Curious and Entertaining Puzzles, Together With All the Most Noted Tricks of Modern Performers." (1857)

may be painted, but in a squat or contracted position, and when all is done, the lid of the box must be prepared by raising a kind of gable at the end of the box (above the swing glass), and in its lower part, an oval hole should be cut sufficiently large to suffer the rays reflected from the glass to pass through them. On top of the box place a chafing dish, upon which put some burning charcoal. Now light the lamp in the lantern, sprinkle some powdered camphor or white incense on the charcoal, adjust the slide upon which the specter is painted, and the image will be thrown upon the smoke. In performing this feat, the room must be darkened, and the box should be placed on a high table, that the hole through which the light comes may not be noticed.

In 1863, an English patent was granted for "A Device to Project in the Air the Images of Living Persons." Rather than an advanced form of holography, this employed a sheet of plate glass angled between the performer and the spectators. Brightly illuminated figures from below stage level would be reflected upon the glass and appear to share a common stage with the actors. This effect enjoyed great popularity and became known as "Pepper's Ghost." (For a full explanation of this phenomenon, see "Queen Catherine's Vision," by Leora Wells, ML Bulletin, Volume III, #4.) "The Blue Room," an illusion in which a volunteer from the audience was placed in a standing open coffin and appeared to turn into a skeleton and return to a living being was similarly achieved through the use of the magic lantern and hinged glass.

The Medium of Inkerman.

The dividing line between magicians and magic lanternists was often vague, and many professional lantern showmen obtained their start as conjurers specializing in optical magic. Despite a long history of interdependence, no single source explored this fascinating link, nor that of the connection between magic and optical effects in the movies, until Erik Barnouw's The Magician and the Cinema (Oxford University Press, 1981). Popularly written and profusely illustrated, Barnouw's book examines the role of the magician as film pioneer, optical showman, and inventor of "trick cinematography."

Several chapters devoted to the magic lantern are of special interest and serve as a brief, general introduction to the lantern's history. Illustrations include many 19th century woodcuts of the lantern in use in homes and on stage and a striking reproduction of an 1803 poster promoting Philipstahl's Phantasmagoria in London. The text recounts the adventures of early optical illusionists, some of whom paid dearly for practicing their craft:

> The German-born Andrew Oehler ran into...trouble in Mexico: the ghosts he raised there in 1806 landed him in a dungeon, fed with morsels lowered from above. Eventually released, he foreswore magic and settled in the United States.

Many famous magicians, including Jean Eugene Robert-Houdin (from whom Houdini took his name), relied upon the lantern for their spectacular effects. The Theatre Robert-Houdin, which opened in Paris in 1845, used multiple lanterns for optical illusions. Not just by coincidence, the same theater was eventually sold to Georges Melies, one of the fathers of the French cinema and the originator of trick photography in the movies.

Magic and the magic lantern shared a similar fate at the hands of the motion picture. Both peaked in popularity towards the end of the last century and each lost its place as a major form of mass entertainment to the movies. The bulk of Barnouw's book explores this incongruity--the more magicians added to the development of the motion picture, the sooner they hastened their own demise. Movies were magic. Just as Robertson's audiences were thrilled by the ghostly images of the lantern, early 20th century movie-goers were fascinated by an equally incomprehensible technology. Once trick photography permitted movie heroes to fly to the moon or through the air unaided, much of Houdini's legerdemain lost its punch.

Erik Barnouw is the Chief of the Motion Picture, Broadcasting and Recorded Sound division of the Library of Congress. His access to the Library's massive collection helps explain the superb illustrations and bibliography which grace The Magician and the Cinema. The concise and breezy text makes this a recommended addition for the personal libraries of modern "ghost raisers" as well as followers of the arcane arts.

MAGIC LANTERN BIBLIOGRAPHY: I

Compiled by Robert H. Woodward

With special thanks to Dick Balzer for his contributions, I am pleased to announce that the bibiolgraphy of the magic lantern is on its way. It is my hope that the addition of further items in the months ahead will help to document the many fascinating dimensions of magic lantern lore--its history, its technical features, its role in popular culture, its relationship to the cinema and other arts, its metaphorical and symbolic application, its commercial appeal. All these dimensions are touched upon in the few items that constitute this first installment of the bibliography.

Contributions need not, and should not, be only from the members of the bibliography committee. All members of the Society are invited to send me annotations (in the form described in the April Bulletin and demonstrated in the following entries) of books, articles, and catalogues they own or to which they have access. If the

strictly bibliographical details are too intimidating, annotations accompanied by photocopies of title pages, copyright pages, or covers will serve well; I can provide the bibliographical data for the works from the photocopies.

In future installments I plan to include titles without annotations--lists of books and articles found in the bibliographies of other books and articles about magic lanterns. Photocopies of any bibliographies from these sources in members' libraries will be greatly appreciated. I can then include these titles in future installments so that members who have these items will perhaps be encouraged to provide annotations. Please send all materials to me at 494 Cheyenne Lane, San Jose, CA 95123.

I. Books and Articles

Bergman, Ingrid, and Alan Burgess. Ingrid Bergman: My Story. New York: Dell Publishing Co., 1981, p. 373. For the production of Joan of Arc at the Stake, the oratorio by Paul Claudel and Arthur Honneger, director Roberto Rossellini used "a film idea, back projectors so that we could change the backcloth from a landscape to a church in seconds, lantern-slides." The oratorio was performed in Naples at the San Carlos House in 1953 (p. 583) and also played in Palermo, Milan, Paris, Stockholm, Barcelona, and London (p. 374). On p. 373 "lantern-slides" is misprinted as "latern-slides." (R.H.W.)

Coolidge, Susan. One Day in a Baby's Life. Boston: Roberts Brothers, 1886. Adapted from the French by M. Arnaud. An illustrated children's book chronicling the day of two wealthy children. An illustration of a lantern slide is on p. 19. On p. 27 the children and their friends are being entertained by a lantern show. The illustration shows caricatures of two Chinese men. "Oh, how funny!" cry the children. "Look at the Chinamen. How ugly they are." This is a good example of how the magic lantern contributed to distorted views of various ethnic groups. (Richard Balzer)

Hepworth, T.C. The Book of the Lantern. New York: Edward L. Wilson, 1889. A comprehensive book about the magic lantern, containing well-illustrated chapters on lantern bodies, illuminants, optic systems, and lantern slide making. (Richard Balzer) The 1897 Sears Roebuck Catalogue, p. 484, states that the book, which sold for $1.80, "gives full and precise directions for making and coloring lantern slides and manipulating the magic lantern, the size, appearance and value of the different lenses both condensing and objective in a business like way without being superficial." (R.H.W.)

The Illustrated London News, No. 951, Vol. 33 (Saturday, December 25, 1858). Page 614 contains the well-known illustration of a magic lantern show by H.G. Hine showing a sailor, sword in hand, holding the queue of a Chinese male trying to run away. The accompanying story about a lantern show includes the following: "...The succeeding tableau is calculated to create the deepest sympathy in every bosom. A storm rages, the good ship is seen tossed on the mountain billow, lightnings flash, and dismal thunder (elicited by a confederate from a teatray) makes the hearts of sympathising children shudder; thick clouds overspread the scene, and spectators are left in doubt and darkness..." (Richard Balzer)

Lambert, Rev. F.C. Lantern Slide Making. The Amateur Photographer Library, No. 22. London: Hazell, Watson & Viney, 1901. Covers the various aspects of making lantern slides; a good text for those wishing to know the different methods for producing lantern slides at the turn of the century. (Richard Balzer)

List of Slides used in Secret Societies. No publication information or date. This small booklet (12 pp.) describes lists of slides available for various secret societies, including Knights of Pythias, Odd Fellows, and Masons. (Richard Balzer)

Norton, C. Goodwin. The Lantern and How to Use It. The Amateur Photographer Library, No. 10. London: Hazell, Watson & Viney, 1895. This small volume contains an impressive amount of practical information for prospective or existing lanternists about equipment, illuminants, and slides, including an excellent chapter on the management of a lantern exhibition. Like many such manuals, its contains an assortment of advertisements about the equipment of London's leading lantern supply firms, including Wood's, Walter Tyler, Archer and Sons, and W.C. Hughes. (Richard Balzer)

Seelye, John. Mark Twain in the Movies: A Meditation with Pictures. New York: The Viking Press, 1977. A curiously titled book, since it discusses still photographs rather than movies, but of interest to magic lantern and photography buffs for several reasons. Seelye likens his discussion of the complexity of Samuel L. Clemens/Mark Twain as revealed by the varied and numerous photographs of him to "a magic-lantern show thrown upon a patterned screen." (p. ix) P. 14 reproduces an 1874 stereoscope slide of Mark Twain; pp. 157-58 reproduce stereoscope slides made in 1908. An unsuccessful attempt to incorporate a flip card sequence of Edison's Magniscope motion picture of Mark Twain at Stormfield runs on the upper right-hand corners of the odd-numbered pages from 15 to 85. (R.H.W.)

Warp, Harold. A History of Man's Progress from 1830 to the Present. Minden, Nebraska: The Harold Warp Pioneer Village, 1978. P. 138 pictures a wagon built in 1899 by J.H. Bowman at Wakefield, Nebraska, and used for years for hauling personnel and equipment for the Bowman Amusement Company, which included magic lantern shows with colored pictures in its entertainment offerings. P. 240 pictures an 1887 Edison kinetoscope, labeled "The Motion Picture Machine," an 1897 kinetoscope (misspelled), and a 1905 carbon-arc motion picture projector. P. 338 contains a photograph of four of the magic lanterns at Pioneer Village, with the following erroneous comment: "On October 11, 1894 the very first magic lantern slide was projected on a screen for the first time." (R.H.W.)

Wilson, Edward L. Wilson's Lantern Journeys. Philadelphia: Edward L. Wilson, 1880. Editor of the Philadelphia Photographer, Wilson was a well-known photographic critic and publisher. This was the second edition of what was a popular lecture series to aid lanternists with stories and vignettes about various slides that could be commercially purchased. Unlike the later volumes by Stoddard, this book contains no illustrations, but the descriptions are obviously keyed to slides that relate to the various countries in the around-the-world tour. (Richard Balzer)

II. Catalogues and Advertisements

T.H. McAllister. Catalogue of Stereopticons, Dissolving Views, Apparatus, & Magic Lanterns with extensive lists of views illustrating all subjects of popular interest. New York, May 1893. Substantial space devoted to description of equipment. Good illustration and description of oxyhydrogen jets on p. 93 and oxygen apparatus on p. 94. Long list of material on dissolving views beginning on p. 72. This list is followed by a description of the cychoidotrope and other speciality slides. (Richard Balzer)

Marcy & Co. Marcy's Sciopticon Manual. 5th ed. Philadelphia, 1874. This manual explains Marcy's New Magic Lantern and Light and includes information on magic lantern optics, experiments, and photographing and coloring slides. Contains an excellent historical section about the development of the magic lantern and its use. (Richard Balzer)

James A. Queen & Co. Prices and Illustrated Catalog of Optical Lanterns, Stereopticons, Photographic Transparencies and Colored Views. Philadelphia, 1884. 116 pp. The first 35 pages are devoted to descriptions and prices of lanterns and illuminants, the remainder to descriptions and lists of slides (Richard Balzer)

Scribner's Magazine, 1, No. 4 (April 1887). In the advertising section, p. 42, Geo. H. Pierce, 136 S. Eleventh St., Philadelphia, Pa., offers "MAGIC LANTERNS Stereopticons and the Best Views for Public, Church and Home Exhibitions. A very profitable business for a man with small capital. Best apparatus, new views, MSS. lectures. Reduced prices. 25 Years' Practical Experience. Ills. Catalogue Free." (R.H.W.)

Scribner's Magazine, 2, No. 5 (November 1887). In the advertising section, p. 58, Harbach's, 809 Filbert St., Philadelphia, Pa., offers magic lanterns and views, "musical, optical, electric, mechanical wonders," a 35¢ steam engine, and a free catalogue. The firm deals with both new and used. On the same page, McAllister, Mfg. Optician, 49 Nassau St., N.Y., offers magic lanterns and stereopticons at "all prices" and a 152-page free catalogue. Public exhibitions are cited as "A profitable business for a man with a small capital." (R.H.W.)

Sears Roebuck and Co. Sears Roebuck and Co. Consumers Guide. Catalogue No. 104. Chicago, 1897. Reprinted: 1897 Sears Roebuck Catalogue. Ed. Fred L. Israel. New York: Chelsea House, 1968. Magic lanterns and slides are illustrated and described on pp. 482-85, as follows: "Home" lantern; "Brilliant" lantern; New "Gem" lantern; plain colored slides; movable slides with colored comic pictures; movable slides with colored landscapes; "Brilliant" slides; geometrical chromatrope slides; the polyopticon; professional lanterns (Duplex, Ajax, Peerless Sciopticon with Peerless tri-unial lamp); opaque attachment; the Metaphoser; "Our Special Stereopticon" with lime light apparatus for using hydro-oxygen gasses; gas making outfit; condensing lenses for magic lanterns; condensing lenses in pairs mounted in tin; convex condensing lenses in pairs mounted in brass; screens; lecturer's lamp; The Book of the Lantern, by T.C. Hepwaorth; slides or views for magic lanterns or stereopticons; lecture sets; secret society views (Masonic, Odd Fellows); Chicago; choice colored sets with motion; chromatropes or artificial fireworks; comic crayon caricatures; movable comic views (R.H.W.)

AN HISTORIC REPRINT, NUMBER 2

The following flier from the W. Mitchell McAllister Company, Philadelphia, is dated 1869, and is an excellent example of an effort to recast the lantern as an instrument of the scientific revolution rather than for "the exhibition of miserable caricatures and grotesque figures." (From the Rakow collection)

Philadelphia, November, 1869.

Your attention is respectfully called to the advantages of the **STEREOPTICON** and **MAGIC LANTERN,** as a means of instruction to the young—whether for exhibition to a SUNDAY-SCHOOL, or for educational purposes. Its advantages are manifold, presenting to the eye correct forms, true proportions, and exact coloring, which can not be presented in any other way—producing PHOTOGRAPHIC PICTURES greatly magnified, upon a wall or screen, with Stereoscopic effect. Any one who has seen an exhibition of this apparatus, must have been struck with the wonderful relief given to a landscape view or a piece of statuary, magnified fifteen or thirty feet high, having indeed almost as perfect a Stereoscopic effect as is produced by the Stereoscope itself.

The cause of this Stereoscopic effect is due: first, to the scenes and pictures being photographed from nature and solid objects, thereby being strictly correct representations both as regards light and shade, and true perspective; second, to the great intensity of the light, by which the darkest portions of the pictures are properly illuminated; and third, to the superior quality of the lenses with which the instrument is furnished.

Any Stereoscope picture on glass will answer, provided the ground or milky glass be removed from the back of the picture.

In the Dissolving Views the change seems almost miraculous, for whilst observing a view of a Castle, Abbey, or Ruin, the operator has the facility for changing in so gradual a manner to an entirely different view, as from day to night, exterior to an interior, or from one city to another, that the audience is completely bewildered, and this is accomplished without leaving the room for one moment in darkness. Statuary is seen with remarkable effect either upon a blue or black ground, and seems to be in entire relief from the wall or screen. A more intellectual entertainment than that produced by this apparatus can scarcely be conceived.

AQUARIUMS can be shown, presenting the fishes on the wall or screen, magnified to twenty and thirty feet in length, or even larger, making miniature whales. Crystalization can be beautifully shown,

artificial rainbows produced. The Veiled Phantom, one of the most beautiful effects of the Stereopticon, can also be shown, Newton's Rings, the recomposition of Light, and many other beautiful and interesting experiments.

THE MAGIC LANTERN, which was formerly used merely to amuse children by the exhibition of miserable caricatures and grotesque figures, has now assumed a different character by the NEW AND SUPERIOR PHOTOGRAPHIC PICTURES prepared for this instrument; these views are made with distinctness, fidelity and artistic effect, unattainable in those formerly made. With a view of rendering the Magic Lantern a source of instruction and entertainment, the manufacturers have produced, at considerable expense, a variety of sliders of a very superior description. They are painted after being photographed, by skilful artists, in all the varied and brilliant tints for their true representation. The superior Views in Palestine, and Sacred History, Portraits of Distinguished Persons, Events in the Early History of our own Country, and the stirring scenes which occurred in connection with our Civil War, with various others, are peculiarly adapted for this purpose, and may be placed before the eye of the spectator with a vividness and reality before unattainable. Persons engaged in giving instruction to the young are impressed with the value of pictorial representations in assisting them to fix ideas; and no instrument possesses such a power as the Phantasmagoria or Magic Lantern, which may more properly be called the ***Scientific Lantern,*** as it now has a place among the necessary adjuncts of the Lecture and School Room. There are no subjects, however intricate and difficult, that may not be readily illustrated by its use; and the superior style of painting in which the views are executed, classes them as genuine works of art.

There cannot be a more efficient mode of conveying a general knowledge on a variety of subjects, than by these views; and, in the hands of a skilful instructor, many lessons of vital importance may be inculcated with a force which no mere oral description can approach. Much more might be said of the advantages attending this mode of instruction and entertainment, but it is presumed that enough has been advanced to draw public attention to it. The judicious parent

and enlightened instructor will fully appreciate its merits; and, without doubt, it will be extensively introduced into our Colleges, Academies and Schools.

The attention of SCHOOL TEACHERS is especially called to the great advantage of illustrating the different studies upon which the scholars are engaged. I am now enabled to illustrate by this means, the sciences of

BOTANY, ENTOMOLOGY, ANCIENT GREECE,
GEOLOGY, ASTRONOMY, ANCIENT ROME,
ANATOMY, NATURAL PHENOMENA, THE CRUSADERS,
TORTURES OF THE INQUISITION, &c., &c.

I am also prepared to give exhibitions of the above at a considerable reduction from the prices given below, at my store, having a room expressly prepared for that purpose.

I am now prepared to give **EXHIBITIONS** with either the Stereopticon or Magic Lantern, on the following terms:—

For an Exhibition with the Oxy-Hyd. Stereopticon, showing the pictures 15 to 25 feet in diameter, - - $20.00
For an Exhibition with the Oxy-Calcium Stereopticon, showing the pictures 10 to 15 feet in diameter, - - 15.00
For an Exhibition with the Phantasmagoria Oil Dissolving Magic Lantern, showing the pictures 6 feet in diameter, 10.00
For an Exhibition with the Phantasmagoria Magic Lantern, showing the pictures 6 feet in diameter, - - - 5.00
Exhibitions with the single Magnesium Stereopticon, from $10.00 to $20.00, according to the time.
Exhibitions in the country will only be given with the Oxy-Calcium or Oxy-Hydrogen Stereopticon, price, from $25.00 upwards, according to distance.

A priced and illustrated Catalogue, giving a list of over 5000 views, will be furnished on application, and any other desired information.

W. MITCHELL McALLISTER,

(Second Story,)

728 CHESTNUT STREET.

KOCH'S KORNER: THE CHAIRMAN'S COMMENTS

British ML Society Meeting. A broad format for the 1983 Convention of the Magic Lantern Society of Great Britain has been formulated as follows:

Friday, April 8, 1983

4:30-7:30pm	Registration and welcome
	Cheese and Wine
7:30pm	Lantern Show

Saturday, April 9, 1983

10:00-11:15am	Lecture Session
11:15-11:30am	Coffee
11:30am-12:45pm	Lecture Session
12:45-2:30pm	Buffet Lunch
2:30-5:00pm	Afternoon Session--Details to be finalised
5:00-7:30pm	Break
7:30pm	Dinner
	Lantern Show

Sunday, April 10, 1983

10:30-11:30am	Lecture Session
11:30am-12:00pm	Coffee
12:00-2:00pm	Auction Viewing
	Buffet Lunch
2:00pm	Auction

A notice from the British Society states:

"Throughout the Convention an exhibition will be on show and stalls selling related material will be open periodically.

It was suggested that an appropriate space in the programme be allocated to contributions from the Society's overseas members.

It was agreed that the Hon. Secretary would Co-ordinate a 'hotel register' of members prepared to offer hospitality to other members of the Society during the period of the Convention. Any member who either requires accommodation or is prepared to offer accommodation is therefore asked to notify the Hon. Secretary as soon as possible."

Bulletin Helpers. Leora and I were both pleased with the response to her request for help in developing the Bulletin during this period while she is so busy with her museum work. Larry Rakow kindly agreed to solicit articles for this issue and assume responsibility for putting together the articles he receives and the material from Leora and me.

Larry and Richard Evans have suggested that we might put out one "slick" issue per year, probably the Winter one. Richard is a printer and has tentatively offered to print that issue at cost. If you have any thoughts on this, please send them to Larry Rakow, 1585 Maple Road, Cleveland Heights, Ohio 44121.

Bob Woodward has come through magnificently with the first batch of bibliographical

notes. But remember, BOB CANNOT DO THIS ALONE. Several of you have expressed strong interest in the creation of a magic lantern bibliography--but it is up to you to send Bob material for it as described in the Spring, 1982 issue and demonstrated in this issue. Thus far, Dick Balzer has been one of the few respondents. Bob needs material from you RIGHT NOW.

The Morans of Bellevue, Washington, have taken over most of the chore of mailing out the Bulletin. Their help is much appreciated. And as you know from the last issue, Helen Hilton is the one who does such an excellent job on typing the Bulletin.

Membership Update. Our membership seems to be holding steady, with some dropping out and others joining. But we continue to be financially pinched. Think what we could do if we could get a couple of hundred members! We know many of you actively recruit members, and we appreciate that. Keep it up, and let's see if we can build the membership to new heights.

New Auxiliary Members. John and Betty Potter of the Northwest Group have increased the size of their built-in audience for magic lantern shows by two with the recent birth of twin boys. That makes a family of three boys and one girl. Congratulations!

Sharing the Goodies. One of the principal reasons the M.L. Society was formed was to give collectors a chance to share interests and make surplus items from their collections available to other members. Alice and I recently sold a large number of our religious slides to one of our newer members, who is using some of them in his shows. We hope he is enjoying them as much as we enjoy the ones we use in our shows.

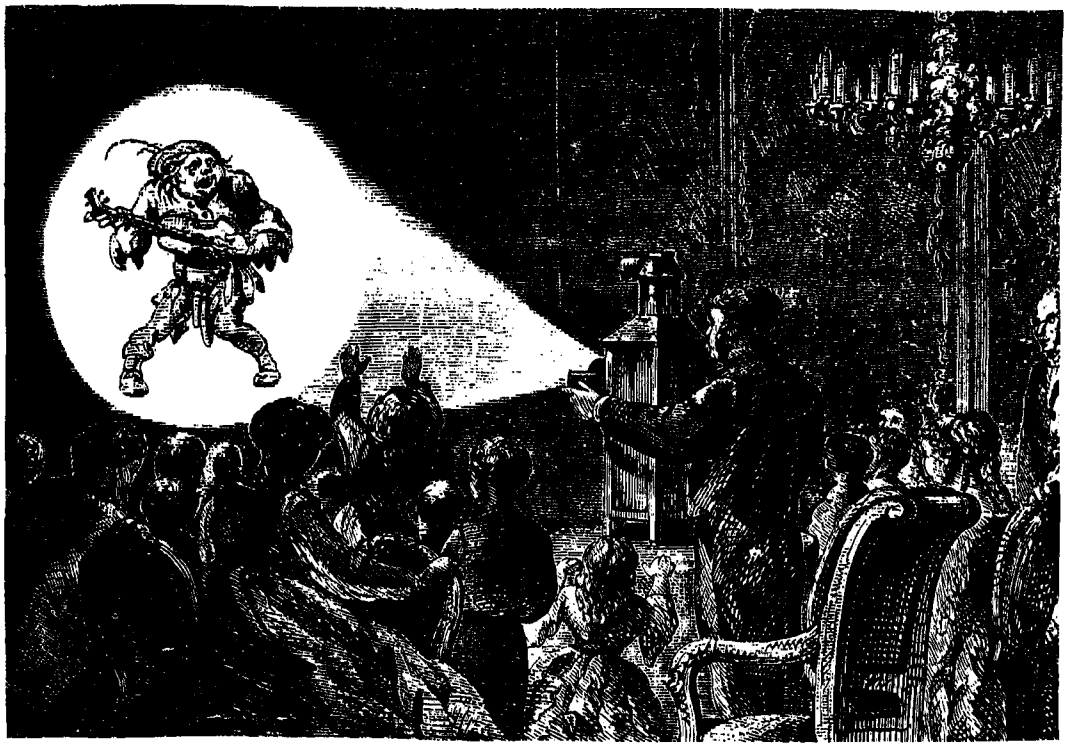
Long-Ago ML Show. Alice and I recently put on a show for a geneology group. Afterward, a lady from the audience told us the show had cleared up something that had puzzled her for years--an entry in a brief autobiography written by her great grandfather in 1957 when he was 93 years old. Entitled "The History and Life of John H. Aplin," the bio revealed that he was born in Ottawa, Wisconsin, in 1865, weighing only $2\frac{1}{2}$ pounds. Developing into an all-too-husky lad (he weighed 222 pounds by the time he was 20!), John worked variously as a farmer, a carpenter and an assistant to his veterinarian father. To his regret, he was unable to attend the Centennial Exposition in Philadelphia in 1876, when he was eleven, and only heard about it from his friends.

But one memory of that same era stood out so vividly that he felt it worth recording 80 years later as a major event in his life:

> In our neighborhood (Engle, Wisconsin) came the showing of the Magic Lanterns. Two men with a two-wheel cart which was drawn by them. Pictures were small glass cards shown on a sheet in our school. Admission cost 5¢.

We are grateful to our informant for sharing this personal recollection with us, and were delighted that our show had special meaning for her.

Aloha! Alice and I will be spending our fortieth wedding anniverary in Hawaii in late November and early December. We have no information about magic lanterns in Hawaii. Who knows? Maybe the shops and flea markets will be loaded!!! In any case, we expect Hawaii to look like those exotic scenes in some of our old lantern slides!



NOTES FROM HERE AND THERE: THE EDITOR'S SCRAPBOOK

Appreciation. I want to add my special thanks to Larry Rakow and Bob Woodward for their help in developing this issue, and I also want to thank those of you who responded to Larry's request for articles on putting on a magic lantern show. Please respond in like kind to our call for next issue's theme articles.

I still need articles on other ml-related topics for future issues. The well ran completely dry this time, and I didn't get a single article from anyone. I'm sure a lot of you have ideas in mind, so please get them down on paper and let me have them as soon as possible. Work pressures will continue to make it impossible for me to do many articles myself for a while, so please respond. We need your active participation if the Bulletin is to continue.

The Peripatetics. Any of you who have tried to reach us by phone since early July must think that Willeroy and I have flown the coop permanently. Not so--but the combination of a three week museum exhibit installation in Vermont, several other business trips, and all-too-brief vacation in Maine and getting thoroughly smashed up by a large truck in Albany, New York, has meant we haven't spent much time in Virginia. Not much let-up ahead, either, so you may have to rely on Uncle Sam's Pony Express postal service if you can't reach us via Ma Bell.

Paris Magic. During a springtime vacation in Europe, Jim Symons, the designer who is working with Willeroy and me on the Billings Farm Museum, and his wife ran across a fantastic shop called Lantern Magic , located at 10 rue Jean du Bellay, 75004, Paris, Ile St. Louis, 3261075. It was loaded with vintage photographic equipment, stereo slides--and magic lanterns! The attractive flyer features a French lantern very similar to the earliest one in our collection. If any of

you are heading for Paris, please check out this shop and bring us full details. Jim found lantern prices began around $100, so don't expect bargain prices, but do expect to find Temptation with a capital T. Knowing that expositions and stereo slides are also interests of ours, Jim and Sheila brought us two beautiful stereo slides of one of the Paris Expositions.

Old Acquaintance. Back in the 1960's, before we had our own cottage in Maine, we and our children stayed each summer at Wonderview, in Belfast, a delightful place with a dozen or so cottages overlooking the bay. Our landlady was bemused but also fascinated by all the strange objects we brought home each day from our explorations and decided that we would probably enjoy some of her other guests, Albert and Billie Eaches of Phoenixville, Pennsylvania, who seemed to come back equally loaded from their excursions. That was the start of a friendship that has lasted more than 20 years.

The Eaches, active members of the Early American Industries Association, are scale collectors, but by a process of osmosis they got interested in magic lanterns, as well, and Albert couldn't resist picking up a couple of them. Struck recently by an attic-emptying resolve, they packed up their two lanterns--a vertical-bodied red one and a square, Russian iron E.P.--and presented them to us to add to our collection. Years ago, our Polyopticon, an early form of opaque projector, also found its way from their attic to ours. It had been in Albert's family for many years. New lanterns for our collection are a real treat now, since we are unwilling to pay the current inflated prices and seldom buy, even though we see many lanterns in shops and shows all over the East Coast.

The Rains Came. Dutch Van Leishout of Great Falls, Montana, reports a near-miss with his collection. In late June, a massive storm dumped 2½ inches of rain in 15 minutes, flooding the basement with 200 gallons of water. That's where their collection is stored--but fortunately, it was all on shelves and was not damaged.

Junketing for Junque. Dutch also reports that he and Bob Bishop spent a day in the Seattle area "junque and antique shops." Had a good time, he says, but didn't find a thing!

Photo Prints of ML Slides. Joe recently received an interesting letter from William and Pamela Anderson of 4636 E. Grant Road, Tuscon, Arizona, 85712. They are proprietors of a photographic company which specializes in printing lantern slide images on Cibachrome, a special fade-resistant paper which gives rich color saturation and sharpness. Having purchased a large collection of slides once owned by the Philadelphia Art Museum and used in the public schools, the Andersons mounted an impressive show of photo prints made from the slides. Any of you who are interested in having prints made from your slides may contact the Andersons for further information and their price lists.

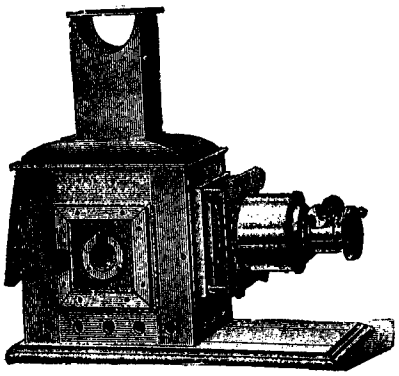
Collectors' Carnival. The Museum of Michigan State University, East Lansing, Michigan, 48824, is sponsoring a three day workshop to provide local collectors with information that will help them research, preserve, use and appreciate art, antiques, and collectibles. They also plan to put the participants in touch with national and regional collecting societies of various types. Joe has supplied the information about our Society they requested. Any of you who want further information about this workshop may write Val R. Berryman, Curator of Historical Artifacts, at the above address.

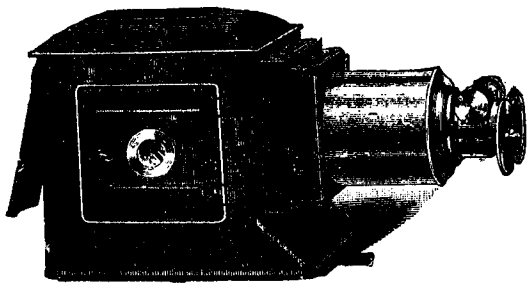
Photohistory Symposium. The fifth triennial symposium on the history of photogra-

phy will be held October 30-31, 1982, at Eastman House, Rochester, New York. An impressive roster of speakers has been assembled. On the 31st, there will also be an exhibition and sale of photographica at the Visual Studies Workshop a few blocks from Eastman House. For further information, contact Christine Hawrylak at Eastman House.

Antique Camera Show. Society member Wes Lambert, whose principal interests are vintage cinema literature and early motion picture equipment, recently lent a 35mm Pathe hand-crank movie camera for a window display sponsored by the Los Angeles-based American Society of Camera Collectors. The exhibit in the 24-foot front window of Harry's Camera Shop in Studio City proved to be so popular that Wes and the other collectors were asked to extend their loans beyond the original one-month period. Because of the success of the venture, the Camera Collectors Society plans additional showings elsewhere.

This idea might be adapted in your own areas. A window display of magic lanterns could be a real drawing card for almost any kind of merchant. But if you decide to try this, be sure to use only shops that can offer total security and full insurance coverage for the items displayed. Also remember that lantern slides fade and crackle if exposed to hot sunlight, and can be destroyed within a matter of days or even hours.





Q & A: QUESTIONS AND ANSWERS ABOUT MAGIC LANTERNS

Q: In a recent ML Bulletin, you talked about the "common" magic lantern. What is considered "common?" I'm sure some of us beginning collectors would like to know the relative value and/or rarity of different types of lanterns--a biunial or triunial versus a 1920 Bausch & Lomb, pre-electric vs. electric, toy projectors vs. professional lanterns, etc. Is any guide available? Maybe if the members pooled their information, we could make up our own list.

Dutch Van Lieshout

A: A start on this was made by the members who attended the First National Convention last year. The information gathered is in the hands of Ed Lennert, and we continue to hope for its distribution.

As to what types of lanterns are considered the most desirable, this is purely a personal preference. My family's interest is primarily in 19th century pre-electric lanterns, especially children's lanterns, although we have some handsome

lecturer's lanterns of various types. Some of our other members seem to prefer late model projectors using $3\frac{1}{4}$x4" photographic slides.

Price, as we have pointed out many times in the Bulletin, is simply whatever the market will bear, and is not always related to value. Biunials and triunials are scarce and expensive. Children's lanterns are easy to find and vary widely in condition and price, with some dealers asking the same amount for useless junk that other dealers ask for lanterns in mint condition their own boxes and slides. The later model projectors--both opaque and for glass slides--are easy to find and are generally fairly modest in price in our part of the country.

The main watchword is caution. Don't settle for poor merchandise. There are plenty of good lanterns to be had. And bargaining pays; most dealers will come down considerably from their asking prices.

Q: I have been referred to you by Mr. Andrew Eskind at the George Eastman House. The Biblical Arts Center in Dallas has been given a collection of 475 wash drawings by Joseph Boggs Beale. These are illustrations of Bible stories as are the 121 lantern slides made from the drawings. In order to exhibit parts of this collection, we borrowed a magic lantern from the Dallas Historical Society, but it was not the type that would hold our slides. I am interested in finding out what type of lantern should be used and in purchasing one. Any suggestions you can give will be appreciated.

Kathleen Brooks
Registrar/Curator
Biblical Arts Center

A: What an exciting acquisition! I would judge that your collection is probably quite valuable. Joseph Boggs Beale (1841-1926) lived most of his life in Philadelphia. During the Civil War he worked as a battlefield illustrator for Frank Leslie's Weekly and after the war was an illustrator for Harpers, the Daily Graphic and other publications. He is widely known for his patriotic drawings as well as his biblical scenes. Altogether, he created more than 1800 images of American life for a lantern slide company. The American National Insurance Company of Galveston, Texas, has a large collection of his wash drawings of historical scenes.

To help you identify the kind of lantern you need for the slides in your collection, I need more information about their exact size and type. Please send me full information and I will try to respond.

NEWS FLASH!! TAKE NOTICE!! NEWS FLASH!! TAKE NOTICE!! NEWS FLASH!! TAKE NOTICE!!

Dues are due by January 1, 1983. Please help the Secretary/Treasurer by sending dues as soon as possible. We were still receiving current dues as late as August, 1982, so let's all pitch in and get them in on time! Dues are:

$10 U.S. and Domestic
$14.50 Overseas Airmail
$12.50 Overseas Surface Mail

BUY/SELL/TRADE

Sell. I wish to sell an early French magic lantern and 12 hand-painted Robinson Crusoe slides.

Everett W. Hodgin
605 Northwood Drive
Richmond, Indiana 47374
Phone (317) 966-1792

Buy. Temperance, social issues, "Amazing Grace," "The Little Old Wardrobe," Keystone '600' series, #2, 8, 43, 44, 45, 82, 85, 101, 126, 167, 306, 331, 347, 351, 382, 393, 400, 414, 452, 502, 512, 515, 516, 517, 518, 519.

Terry Borton
Bridge Road
Haddam, Connecticut 06438
Phone (203) 345-2574

MEMBERSHIP LIST

New Members:

Gene Collerd
289 Bloomfield Ave.
Caldwell, N.J. 07006 226-1457 Bus. ph.

Bill Stone
327 E. 82nd Street 212 737-6435 Home ph.
New York, New York 10028 212 355-5800 Bus. ph.

Address Changes:

Michael Verker Associates
610 S. Sixth Street
Philadelphia, Pa. 19147
(Formerly M.L. Strong & Associates)

Louis Lindauer
37 Yale Street
Pt. Jefferson, N.Y. 11776

Henry and Jane Schlosser
P.O. Box 1785 717 393-0828 Home ph.
Lancaster, Pa. 17603

PLEASE TAKE A FEW MINUTES AND FILL OUT THE "HOLIDAY PLUM" FORM ON THE OPPOSITE SIDE.
THANKS.

HOLIDAY PLUMS

Name----------

Description of "find"----------

Circumstances of "find" (where, when, from whom)----------

Please enclose any other information that you think other members would like to know about (even a black and white glossy photo). If you would prefer to submit your "plum" anonymously, please indicate so on your form.